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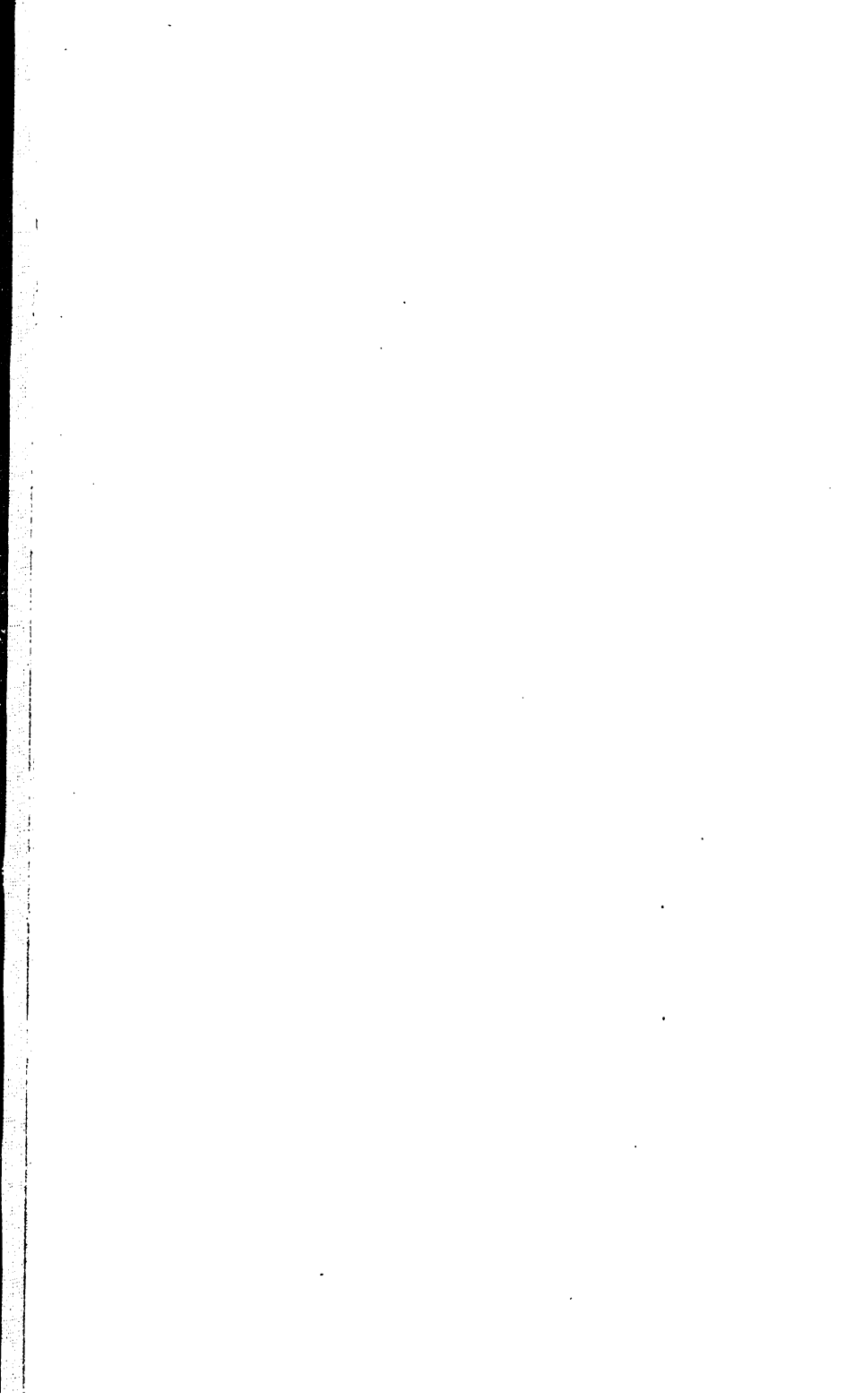


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K E Y
TO
THE CHESS OPENINGS,
ON A NOVEL PLAN,

THEORETICALLY AND PRACTICALLY CONSIDERED,

AND

Illustrated with Diagrams.

BY

THOMAS LONG, ESQ.,

BACHELOR OF ARTS, DUBLIN UNIVERSITY;

AND LATE HONORARY SECRETARY TO THE CITY AND COUNTY OF DUBLIN CHESS CLUB.

"Armies of box that sportively engage,
And mimic real battles in their rage,
Pleas'd I recount; how, smit with glory's charms,
Two mighty Monarchs met in adverse arms,
Sable and white: assist me to explore,"

GOLDSMITH'S Translation of Vida's "*Scacchiae Ludus*."



v.

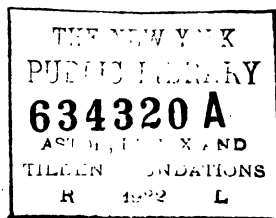


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LONDON: LONGMANS, GREEN, AND CO.

1871.



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TO

THE RIGHT HONORABLE

THE EARL OF DARTREY, K. P., &c. &c.,

THE CONSTANT AND LIBERAL SUPPORTER OF CHESS,

This little Treatise

IS,

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BY

THE AUTHOR.



NOTATION—VALUE OF THE PIECES.

DIAGRAM No. 2.

BLACK.

| | | | | | | | |
|-----------|-------------|------------|----------|----------|------------|-------------|------------|
| K R's sq. | K Kt's sq. | K B's sq. | Q's sq. | K's sq. | K B's sq. | K Kt's sq. | K R's sq. |
| R's 8th. | Q Kt's 8th. | Q B's 8th. | Q's 8th. | K's 8th. | K B's 8th. | K Kt's 8th. | K R's 8th. |
| R's 7th. | Q Kt's 7th. | Q B's 7th. | Q's 7th. | K's 7th. | K B's 7th. | K Kt's 7th. | K R's 7th. |
| R's 6th. | Q Kt's 6th. | Q B's 6th. | Q's 6th. | K's 6th. | K B's 6th. | K Kt's 6th. | K R's 6th. |
| R's 5th. | Q Kt's 5th. | Q B's 5th. | Q's 5th. | K's 5th. | K B's 5th. | K Kt's 5th. | K R's 5th. |
| R's 4th. | Q Kt's 4th. | Q B's 4th. | Q's 4th. | K's 4th. | K B's 4th. | K Kt's 4th. | K R's 4th. |
| R's 3d. | Q Kt's 3d. | Q B's 3d. | Q's 3d. | K's 3d. | K B's 3d. | K Kt's 3d. | K R's 3d. |
| R's 2d. | Q Kt's 2d. | Q B's 2d. | Q's 2d. | K's 2d. | K B's 2d. | K Kt's 2d. | K R's 2d. |
| R's sq. | Q Kt's sq. | Q B's sq. | Q's sq. | K's sq. | K B's sq. | K Kt's sq. | K R's sq. |

WHITE.

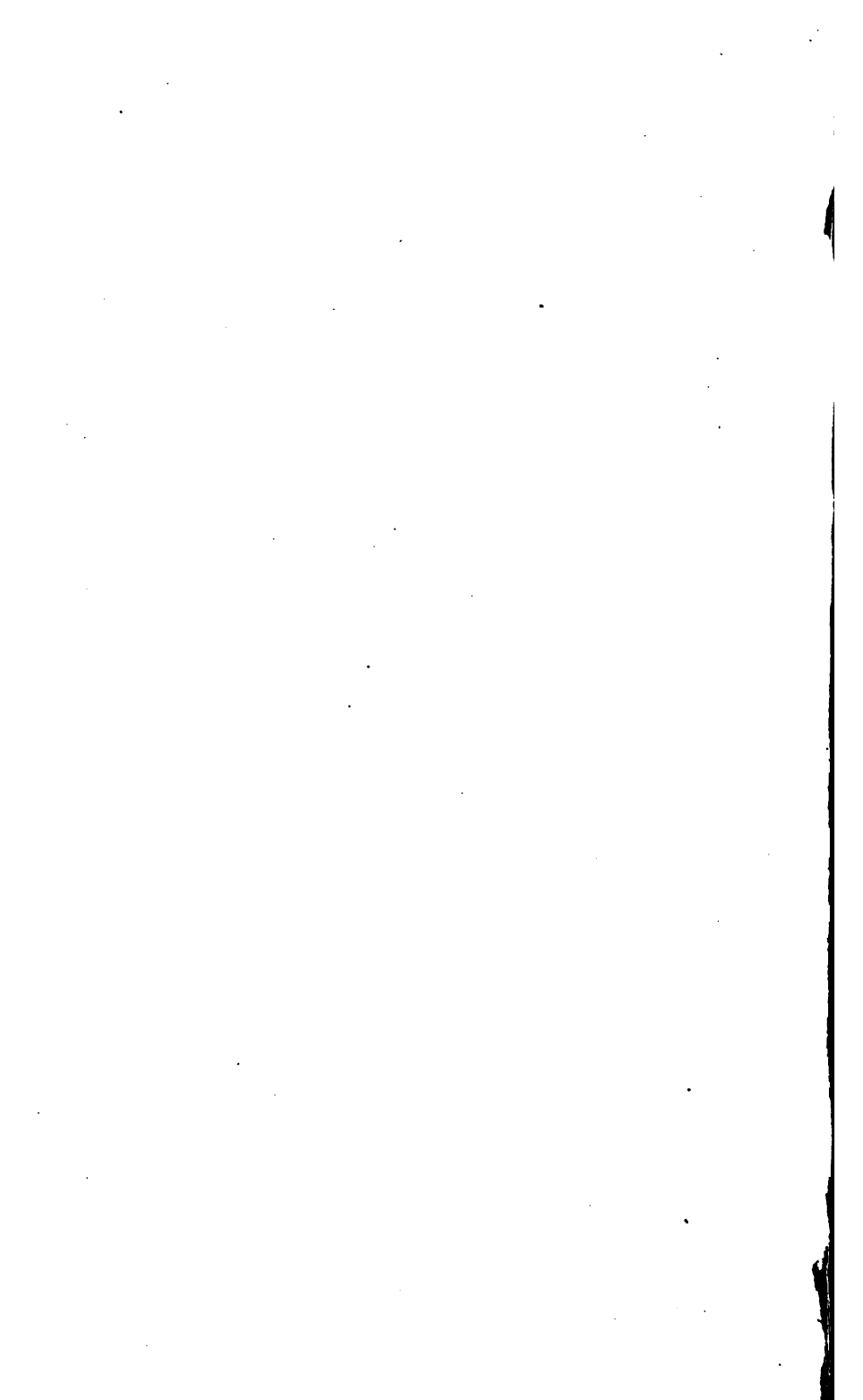
1. Each square has two names, one counted from the White base, the other from the Black.
2. One name of any square deducted from the figure *nine* will give the second name of that square.
3. Queen's square signifies Queen's first square. K R square signifies K Rook's first square, &c. &c.
4. P to K fourth, or P - K 4, signifies Pawn to King's fourth square, the word *to* being in the main variations, and the sign - for *to*, in the sub-variations. The latter are printed in small type.

Approximate Value of the Pieces :—

Suppose Pawn to be valued at 1
then Bishop is about equal to 3 Pawns
Knight " " " " 3 "
Rook " " " " 5 "
Queen " " " " 11 "

The above values vary according to position, and the period of the game—as a Queen may sometimes be sacrificed, with advantage, for even a Pawn.

N.B.—The black lines in every second square in the above diagram denote the black squares.



P R E F A C E .

“ Chess on the lawn, beneath the leafy trees,
When many roses flush the summer air,
And, with a cooling breath, the morning breeze
Comes up the valley fair.

“ The leaves and blossoms fall upon the board,
The golden insects through the branches gleam,
While ivory kings and knights, with crown and sword,
Move through the magic dream.

“ Winds the quaint pageant o’er the enchanted squares,
Touched softly by Titania’s fingers white,
The summer wind Atlantic odours bears,
The sky is chrysolite.”

MR. MORTIMER COLLINS.

THIS book has not been written for the sake of pecuniary advantage to the author. The profits, if any, are to be spent in the interests of Chess, as explained in the circular letter issued to subscribers. Not that pure literature, with a view to gain, is not amongst the noblest of pursuits, but because, in this instance, the author having been connected for many years with Chess movements, in an amateur capacity, was willing to supply, in the same manner, what occurred to him as a want much felt—not only for those desirous of learning the game of Chess, but also amongst the great mass of those who know the art—a picture-book, so to speak, of the openings which are most likely to be met with in actual play, showing *to the eye* the principal ways in which the game is developed on either side at the commencement, by printing them on diagrams, large and clear, and by marking the *last move* made in each diagram—the one under consideration—by the novel method of a *half-turned* type, the invention of the author.

The Openings of Chess being many of them the growth of ages—as Major De Jaenisch says of the Bishop’s Gambit, for example, “It has required centuries to its erection, and to the completion of it in its actual state; while who can

foresee how many new forms of attack and defence may yet thereto be added by generations to come?"—and others being more recently discovered, render the task of a writer on the Openings more that of a compiler than an originator.

As aptly described in the "Chess World Magazine," 1867-68, "Chess, like English law, depends less on dogmatic dicta than on precedents. The conduct of every Opening is found in the results of thousands of games, spread through hundreds of volumes." One brain may discover a new Opening, to a certain extent; but to develop it, to prove its soundness, to exhaust its resources, requires the lapse of years, and the crucial test of practice on the board by numerous players.

A general knowledge of the Openings is necessary, in order to be able to secure a fair start in the game; but many people have been prevented from playing Chess, either from want of time or a disinclination to *set up* and *play over* the different Openings *on the board*, or from an idea that it is necessary to know off by heart all those numerous variations to be seen in books on the game; or that there is great difficulty to be overcome in learning even the first few moves of an Opening.

The reader of these pages will be able, at a moment's notice, to see at a glance any usual Opening, without the trouble and necessity, or possible inconvenience, of setting up the men over and over again, and changing them from Opening to Opening upon the Chessboard.

This work, being *A Key to the Openings*, does not prolong the variations to any great length; but enough has been given to illustrate the chief branches of the principal Openings, to exhibit their salient features, and to lead both players to pretty safe and even positions, in most cases at an early period.

Indeed, authors differ so much, and so often, as the game opens out, that the utility—so far as *proving* anything—of printing many variations beyond the point of bringing the pieces soon safely out on either side, is perhaps questionable as a general rule, although such extension is sometimes useful, often ingenious, and, for the most part, interesting, as many able books on the Openings show.

Better first, by the study of these diagrams, and by reading off from them the early branches or key moves, to have such primary divisions first well stored in the memory, and the character, *spirit*, and *meaning* of an Opening first generally

well impressed on the mind, rather than get bewildered over very lengthened continuations which may scarcely ever be met with in actual play, as the further on one goes in a variation, the more numerous the ramifications and uncertain the conclusions, by reason of the greater number of pieces having by that time become developed on either side.

Nothing puts a novice out so much as getting confused before he plays perhaps even two or three moves in an Opening. Not knowing how to proceed, from ignorance of the principle of the *début*, he then probably makes some very weak or fatal step.

By the aid of the diagrams, he will be able to read over and over again the best lines of play in the Openings he will be likely often to meet, and to feel quite at home for some moves after he commences the game, as the diagrams and short leading games will fix each Opening better in his memory.

Some Openings branch off at once into several lines of attack or defence; many of them perhaps good and safe. The synopsis at the beginning of each opening, immediately following its key diagram, shows such initiatory lines of play, distinguishing those generally considered the best, and consequently most frequently played.

In those Openings, which have *several* good forms or continuation of attack or defence, and on which authors do not always agree as to which is the best, it will be found that such difference of judgment is often owing to one player preferring a more venturesome line of attack than another, or perhaps counter-attacking in preference to acting on the defensive. This will, in a great measure, account to the Chess student for the frequent conflicting recommendations amongst authorities of equally high repute, at various stages of the Openings. Sometimes, even different opinions are given in the same era by the same author, in the one volume, and on the same move, which is very puzzling, and not easily accounted for.

As a general rule, however, it may safely be assumed that a variation on which there is a variance of opinion amongst strong players cannot be actually bad.

In addition, it will be observed that a line of play not thought the best some years ago, may be so now, and *vice versd*. This is generally owing to the discovery of some new move, strengthening the attack or defence.

In many cases, these supposed improvements are, to a certain extent, fanciful, and liable to change.

Apart from all matters of opinion and theory, however, Chess analysts, and the gleanings from numbers of games played, have proved much. Loss of position or of force, sparkling gems and beautiful mates, constantly are shown to demonstration in books on the Openings, as astronomers can predict the eclipses, which is something, although they cannot to a certainty tell of what the bodies eclipsed are composed.

Besides exhibiting the various good lines of play in attack and defence, fatal variations are occasionally pointed out throughout this book, where they are not very obvious.

Once a player has imbibed the general *rationale*, or plan of an Opening, and has become acquainted with the various good lines of play, he will be able easily to detect a departure from them, especially when made early in the game, and so, acting on general principles, and on his attained knowledge of the special theory or intention of the particular Opening he is playing, will be able to act accordingly. The first player will see whether Black has adopted a move not ordinarily played or recommended, and which will generally turn out to be weak; and the second player will judge whether his antagonist is conducting his game in one of the strongest manners; or, in departing therefrom, is probably fast losing, before he ought, the advantage of the first move, by pursuing the attack in a less forcible manner.

For the best players, no book, however voluminous or novel, would be of much avail; but for the great body of Chess players, even those pretty strong, we trust that this work may be of service, as from it they can refresh their memories in regard to the different early lines of play, and they can read from off the diagrams the Openings of games published from time to time, as well as the variations from other handbooks.

For their use, too, are added references here and there to analyses of note in recent magazines; and for them, also, have been inserted special diagrams of interesting positions, some of them pretty far on in the Openings, as it is useful and pleasant to be able at once to see such remarkable advanced positions as Mr. Mortimer's attack (where a piece is sacrificed) in Evans's Gambit," &c., *ready set up*.

The author has departed but little from the usual classification of the Openings, and terms generally adopted. In the former, the "Irregular Openings," however, have been divided into *three* classes (*see* section 2 of Introduction), and

in the latter, the expression *Gambit-counter-Gambit* has been introduced for the reason specified in section 3.

In some cases the *name* of an Opening has been slightly altered, in pursuance of the suggestion of Major De Jaenisch, quoted in section 4, under the head of Chess Nomenclature.

The author has referred to the valuable works of Philidor, Major De Jaenisch, Sarratt, Messrs. Lewis, Walker, Boden, Staunton, Wormald, Selkirk, and Longman; to the "Book of the Congress," of 1862; to Mr. Morphy's games by Mr. Lowenthal, and Herr Max Lange—the latter work translated by Herr Falkbeer, and including many of Mr. Morphy's games, played in America, some of them at the famous Chess gathering in New York in 1857. The author is also indebted to the "Chess Players' Chronicle," the "Chess Players" and "Chess World" Magazines; to the "Westminster Papers;" the "Transactions of the British Chess Association," and the pages of the new "Quarterly Chess Chronicle."

The author has not drawn largely in detail from any of these sources, for the reasons before mentioned.

To those desirous of research far on in the Openings, the foregoing excellent library will afford much interesting information.

No one book, within moderate compass, could exhaust the Openings. A large book could be written on one or two of them alone. To gather up, and follow all the numerous sub-variations, bad and good, as we go along, would be like attempting to count the sands of the sea, so numerous are the combinations. Few could read them; fewer would do so; and to those who did, the advantages gained would be scarcely commensurate with the labor.

The author, however, has endeavored to present to Chess amateurs of moderate strength, as well as to those wishing to learn the Openings for the first time, a clear and condensed, but at the same time a comprehensive, outline of the principal Openings, both from a theoretical and practical point of view, inserting a sufficient number of the early striking variations in attack and defence to illustrate the general character of each Opening, and to enable every player to see the various good methods of rapidly developing the forces, thus putting him on the right road to avoid early disaster, and to give him confidence and comparative security in the commencement of the game, resting on which he can then steadily, watchfully, and energetically, pursue the game on his own resources.

The author trusts that the faults of these pages may be overlooked in the remembrance that his endeavors to produce the work have been made at occasional intervals of leisure from arduous duties of another nature, and but with the view to lend his humble aid in the same interesting cause for which many before him have also labored—viz., the fostering and spreading of the beautiful, intellectual, but not over difficult, game of Chess, and the adding a novel, but he hopes useful, link to the chain of efforts to facilitate the attainment of an average knowledge of the theory and practice of the "Openings."

THE AUTHOR.

7, *Zion Terrace, Rathgar, Co. Dublin,*
March, 1871.

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3. On Gambits, Counter-Gambits, and Gambit-Counter-Gambits.
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THE ROYAL OPENING :—

Regular Openings—

- | | |
|---|------------------------------------|
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INTRODUCTION.

“‘What brought thee hither?’ said Eochaidh. ‘To play fithcheall with thee,’ replied he. ‘Art thou good at fithcheall?’ said Eochaidh. ‘Let us have the proof of it,’ replied Midir. There was a board of silver and pure gold, and every angle was illuminated with precious stones, and a man-bag of woven brass wire. Midir then arranges the fithcheall. ‘Play,’ said Midir. ‘I will not, except for a wager,’ said Eochaidh. ‘What wager shall we stake?’ said Midir. ‘I care not what,’ said Eochaidh. ‘I shall have for thee,’ said Midir, ‘fifty dark grey steeds, if thou win the game.’”—From *Ancient Irish Manuscript, Twelfth Century: History of Chess*, by Duncan Forbes, Esq., LL. D., Professor of Oriental Languages in King’s College, London.

1. *On Chess as a Game.*

Its origin almost lost in the hoary depths of the past—invented, according to Dr. Forbes, by the Hindūs, under the name of “*Chaturanga*,” some thousands of years ago—passing from them to the Persians; from the Persians to the Arabs; from the Arabs to Western Europe; from the old world to the new, whence arose, twelve years ago, a player equalling, if not surpassing, all his predecessors in Chess power—there truly must be some great attraction, some inherent worth, beneath the surface, to have transmitted the game of Chess through so many ages and peoples, down to the present day.

He who knows not Chess has missed one of the most intellectual pleasures of life!

Some good articles have been written on the subject in the “*Chess World Magazine*,” especially in vol. iii., ’67-’68. Throughout its pages we find it affirmed that “Chess is not only an amusement, but the one most in harmony with the ordinary pursuits of clever men;” that “it is as truly an intellectual contest as are the combinations of the general, or the debates of the politician;” that “none can understand the fascination of Chess but those who have

experienced it;" that "in the study of the literary man, it makes a pleasing relief to the more arduous toil of the brain;" that, in the home of the merchant, "it contrasts, by its quiet, with the turmoil of the office or the Exchange;" and that, "often in the cottage of the intelligent workman, filling up the vacant hours, which else he might have spent less wisely, it is doing good service;" and, with the writer of these remarks, we claim that, "when Chess is so employed, it is a noble game, giving fresh vigor to the mind, arming with caution, prudence, and a delicate skill in matters of judgment, which can be gained in no other way with so much pleasure."

We ask for Chess, and we seek no more, that it should be allowed to take its turn, more generally than it does now, amongst the other amusements of mankind. It is a game which can be played by both sexes, young and old, and at all times of the year. Music and cricket, amusements also, are learned at most schools; why should not Chess, likewise? As there is a piano in almost every drawing-room, why should there not be a Chess-board in every parlor? As cricket invigorates the body, and music charms the soul, why not add, in as universal a way, Chess to amuse the intelligent mind? Life must have its pleasing and virtuous amusements, not as the business of life, but to alternate with its duties and its cares. The hardest worked men would find Chess an agreeable change from their avocations. Mr. Buckle, the author of the stupendous "*History of Civilization*," was accustomed almost daily, after several hours of literary work, to repair to a Chess resort in London, and substitute for *his* labors some most, what is technically called, "difficult Chess," since he was one of the best players of his time.

No one need be deterred on account of age, sex, or occupation, from learning and practising the game. Mr. Morphy, under age, established his superiority over the veterans of America and Europe; and many good players are amongst the gentler sex. To excel in the game depends upon one's capacity and liking for it, coupled with moderate amount of study, and practice with strong players.

No game is easier to learn in its elements. A friend could teach the moves in a quarter of an hour. The general meaning of the principal openings can be understood in a few weeks, and then the student will acknowledge the beauty of the game, its wonderful and ever-changing combinations, the charm of those intricacies which never satiate, the depth, the variety of its infinite variations.

He who has learned Chess has never regretted it; and few who have played it, with even a moderate degree of excellence, have ever abandoned it altogether.

2. On the Classification of the Chess Openings.

For the purpose of reference and convenience, the openings have been divided into the "*Royal Opening*" and the "*Irregular Open-*

ings." The former embraces what are called the "*Regular Openings*," i. e. where *each* party plays for his first move Pawn to his King's fourth square, leading at once to an interesting contest. "Without the 'Royal Opening,'" says Major De Jaenisch, "no game of Chess! If, theoretically speaking, we were reduced to the two modes of defence, 1. P to K 3, and 1. P to Q B 4" (the French and Sicilian), "and forced to renounce all those ingenious and magnificent combinations arising from the Royal Opening, better at once to seek to change and modify the rules of the game, and the primitive position of the pieces."

In the "*Regular Openings*," the first player usually plays out for his second move, his King's Knight (called the "King's Knight's Opening"), or the King's Bishop (called the "King's Bishop's Opening"). If the former, he at once attacks Black's King's pawn, and now comes the complex question, "Can Black's King's pawn be defended at all?" To solve this, then, arise all those beautiful openings springing from the attack of the Knight, Black trying to defend the pawn, as in "Philidor's" and other Openings, or to get an equivalent one, as in "Petroff's." It may here be observed that all other defences of the attacked King's pawn, besides the Queen's pawn, or Queen's Knight, are generally considered weak, as, also, all counter attacks and counter gambits, excepting "Petroff's." When White does not play out for his *second* move his K. Knight or K. Bishop, or offer a King's gambit, the openings have, for the sake of clearer distinction, and further sub-division, been named in this treatise, "*Miscellaneous Regular Openings*," such as the "Vienna Opening," "Q. Bishop's Pawn's Opening," "Centre Gambit," and kept in a group by themselves.

The "*Irregular Openings*" have herein been divided into three classes, for the like purpose of classification and sub-division:—Class 1, called "Semi-irregular," embracing those in which White, or the first player, moves 1. P to K 4, but in which the second player, or black, does *not* likewise reply, such as the "French," "Sicilian," and "Fianchetto" defences; Class 2, called "Double Irregular," including those in which neither party moves 1. P to K 4, such as the "Queen's Gambit," &c.; and Class 3, of rare occurrence, called "Miscellaneous Irregular," in which *White* does *not* play 1. P to K 4, but black does.

3. On Gambits, Counter Gambits, and Gambit Counter Gambits.

Besides the two classes of "Regular Openings," alluded to in the foregoing section, under the main head of the "Royal Opening," White can play for his *second* move, a group of openings called the "*King's Gambits*," by offering as a sacrifice his King's Bishop's pawn—viz., 2. P to K B 4. If that offer be accepted by Black, White then for his third move generally brings out either his